2000.**mfa.graduate.thesis.shows**//massachusetts.college.of.art

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2000.mfa.graduate.thesis.shows//massachusetts.college.of.art

FIRST.SHOW//04.18.00 - 04.30.00
reception//friday.04.28.00 6:00pm - 9:00pm
film.screenings//friday.04.28.00 8:30pm & saturday.05.06.00 7:00pm
in screening room 01

lisa.hooper//studio.for.interrelated.media	B	02
julie.barbetta//2d.painting	B	03
jay.clifford//2d.painting	H	04
marcelino.flores.jr//photography	H	05
pablo.leighton//film	B,D	06
jun.li//design	H	07
brian.littlefield//2d.painting	H	08
toni.macdonald//3d.fibers	B	09
jeffrey.marshall//2d.painting	B	10
daniel.mooney//film	B,D	11
lisa.ricci//photography	B	12
jonathan.schwartz//film	B,D	13
kevin.vereecke//photography	H	14

SECOND.SHOW//05.03.00 - 05.14.00
reception//friday.05.05.00 6:00pm - 9:00pm

sergio.fernández//photography	B	15
jeffrey.freedner//2d.painting	B	16
stephan.jacobs//photography	B	17
matthew.noonan//2d.painting	B	18
christopher.st.cyr//design	B	19
jason.sanford//studio.for.interrelated.media	B	20

THIRD.SHOW//05.17.00 - 05.28.00
reception//friday.05.19.00 6:00pm - 9:00pm

adolfo.barandiáran//photography	B	21
chih-lan.lu//studio.for.interrelated.media	B	22
jerome.mathis//studio.for.interrelated.media	B	23
sally.moore//3d.sculpture	B	24
megumi.naitoh//3d.ceramics	B	25
ben.thompson//3d.sculpture	D	26
natalie.watson//2d.painting	B	27

Huntington(H), Bakalar(B) and Doran(D) galleries

Massachusetts College of Art
623 Huntington Avenue, Boston, MA 02115
(Corner of Huntington and Longwood Avenues)

Gallery Hours: Monday - Friday: 10 - 6, Saturday: 11 - 5
MassArt is accessible by the MBTA Green line "E" train (Longwood/Hospitals) or by the #39 bus.

All events are free and open to the public, unless otherwise noted. Dates are subject to change. For current information, please call the Exhibitions and Visiting Artists hotline: 617.232.1555 x716.

Established in 1873, Massachusetts College of Art was the first and remains the only free-standing public college of art and design in the U.S. The College is nationally known for offering broad access to a quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures and events.

www.massart.edu

mass art

Since its founding in 1998, The Agency has been committed to promoting and supporting contemporary art through its wide range of free services and assistance. This remarkable exhibition illustrates The Agency's dedication to bringing a variety of art audiences closer to each other and closer to the art, and provides a framework for our ultimate goal — to be all things to all people.

The Agency, therefore, is proud to present "Martha Stewart Doesn't Live Here: Martyrdom & Transgression in 2000," an unique exhibition which tests the visual and conceptual limits of selflessness and selfishness while taking advantage of an artist's MFA Thesis Show space as an active artistic exploration of these issues.

This theme draws on the powerful contemporary associations we have with Martha Stewart, business maven and domestic goddess, whose many exploits (internet, magazine, radio, merchandise, and television) have earned Martha Stewart OmniMedia, Inc. billions by "incorporating" our socialized desires to please others – further blurring the line between selflessness and selfishness.

"Martha Stewart Doesn't Live Here: Martyrdom & Transgression in 2000" features exciting, new work by 11 artists from across the United States. Works explore the extremes, subtleties, and significance of our socialized roles and identities through video, sculpture, installation, painting, and photography.

I encourage you to attend the reception for The Agency-sponsored "Martha Stewart Doesn't Live Here: Martyrdom & Transgression in 2000" from 6-9pm on April 28th to meet the talented artists whose works encompass the broadest possible exploration of this culturally relevant theme. Join me as we continue to encourage creative and intellectual inquiry through service, activity, and accomplishment in the arts while serving our greater function in the schism between art and life.

Lisa J. Hooper

President & Founder

THE AGENCY

My work is driven by my own personal history. The still-life continues to offer ways for me to enter my work and document moments that recall moments. I draw inspiration from the still-life's consistency and familiarity. Through attachment, a painted cup or a decomposing petal emerges through layering, grouping and imprinting of colors.

Gathering, oil on canvas, 35"x25"

Saucer and Plate, lithographic print, 8"x10.5"

Summer Setting, oil on canvas, 27"x14"

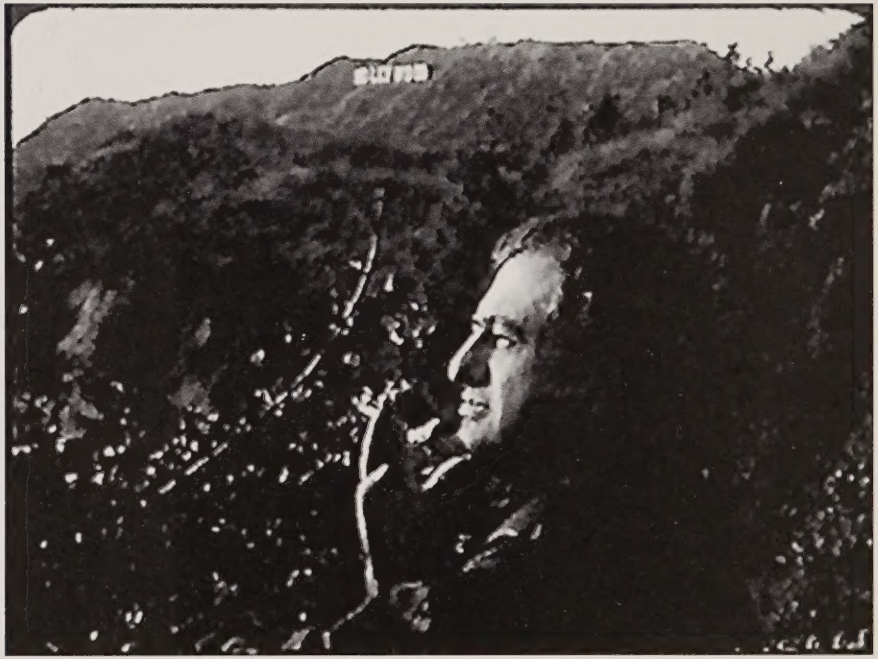
glitter on found wood, 6"x6"x .75"

Attentiveness to the details and nuances of daily life, ordinary activities and human relationships can reveal the urgency and fragility of our existence as chance events act like variables in an equation and provide the missing element that gives meaning to a fleeting moment.

Robin Dutra, c-print, 15"x15"

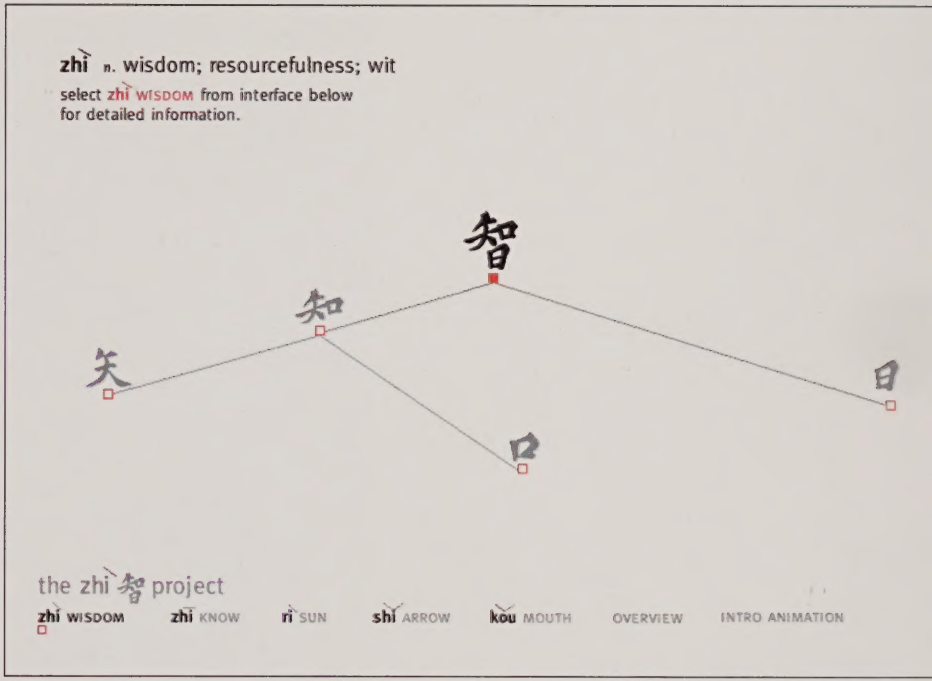
"ISLAM asserts that on the unappealable Day of Judgment every perpetrator of the image of a living creature will be raised from the dead with his works, and he will be commanded to bring them to life, and he will fail, and be cast out with them into the fires of punishment."

—Jorge Luis Borges,
from *The Draped Mirrors*



"Faramak Zahraie," a portrait of an Iranian film director, various film and video formats

The ZHI 智 project is an experiment in creating a function-driven, intuitive, interactive teaching tool, conveying an innovative pedagogy for teaching Chinese characters. It will help beginners speed up the learning process and enlarge their vocabulary.



The Zhi 智 Project, macromedia director

Untitled, oil on panel, 13"x14.5"

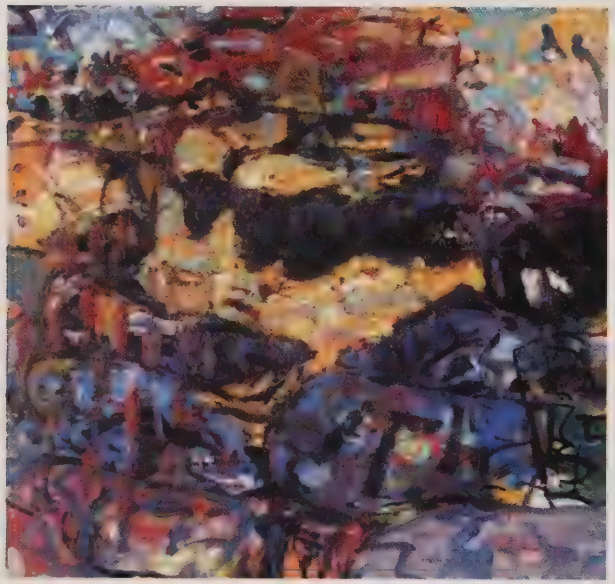
toni.macdonald /3d.fibers

As I crochet forms in the studio, the material offers tangible comfort, something real to hold in my hands. It speaks of connections both delicate and strong to my past and my present. I remember the skeins of yarn and spools of thread found in my grandmother's house, and how my mother tried to teach me to crochet when I was ten years old. I was totally confused and frustrated by the whole process. It took fifteen years for me to discover the beauty and simple ritual comforts of crochet. Stitch follows stitch, forms emerge, and my mind quickens with the small movements of my hands.

Breathe a Word (detail), crocheted cotton thread

jeffrey.marshall

How we view a landscape is as important as what we actually see. My paintings are reflections on the processes of nature that form and reform the coast of Magnolia, Massachusetts. The resultant images record this turbulent world, and mirror my experiences of jumping from rock to rock, along a coastline, beside a forever-changing ocean.



Settlement/ Square #3 (Magnolia), oil on wood, 24"x26"

Settlement/ Square #1 (Magnolia), oil on wood, 24"x26"

A memory from the age of four

At night, before my brother and I went to sleep, my father would have us sit at the edge of our beds and open a small wooden box. The box, hinged and painted gold, had been carved out to resemble a book. In one of the box's recesses lay a drawing. The drawing was a mountain, and spread across the mountain's side were a flock of sheep being watched over by a shepherd. Opposite this drawing, in the box's other recess, was the text of a prayer. First my brother would read through, oldest first of course, and then I would read. I can remember pausing between words and trying to match the prayer to the drawing. There would be points of junction and then points at which the words and the image would be very far away from each other. This is the earliest memory I have that makes plain my tendencies towards words, images, and their complications.

The Platform, film

Here/There, film

lisa.ricci

I am interested in the documentary nature of photography as it relates to memory and the passage of time. I explore the implied truth and fiction of the original photographic moment with identity and narrative, which in turn, becomes reinterpreted by the viewer.

(detail), photographs and mirror

video still

film still

kevin.vereecke

There is this underlying force within the way life illusively conducts itself; a reality closely reflecting what one envisions while dreaming, revealing the parts unkempt and alive. This state is our emotional experience. There is something about this imperfect involvement we have with life that demonstrates great fragility with such power. The common thread I continue to search for expels the purely physical description in return for something partially unknown, unfolding both beauty and sadness. We struggle to find order from experiences, for our perception remains imperfectly involved with the imagination. Emotion is brutal and faithfully consuming. It infinitely turns to face what it can't quite see. These fleeting actions are beautifully surreal.

"Everything is equal, the good and the evil — the beautiful and the ugly — the insignificant and the sublime, they all become an exaltation of the statistical. There are nothing but facts and phenomena."
—Gustave Flaubert

Interior #11, c-print, 30"x37.5"

jeffrey.freedner

My work is rooted in the 'Realist tradition' of painting, that is to say that I look to this tradition for inspiration and something to build on. I am trying to expand on this tradition by looking to other mediums such as film and photography for ways in which to frame the narratives in my work. Leaving the viewer with mysteries is another objective of mine — to create a scene that can lead you in and create possibilities in the narratives on what might be happening in the painting. In short, I think they are vignettes about mysteries and fairy tales, and the possibilities that they create.

Step Right Up, oil on canvas, 44"x50"

stephan.jacobs

For centuries humankind has called upon the past to help create its narratives and legends. Such stories, often laden with martyrs and horned beasts, seek to better explain origin and ancestry, to examine cultural values, and to explore the human capacity to help and to harm. This work is a view of an American community uniquely captivated by these same inquiries.

Culturally prescribed as near-mythic contests between good and evil, the First and Second World Wars provide a complex and often alarming backdrop before which these individuals restage and explore the perplexity of details, ideologies and origins of the modern era.

3rd Panzer Grenadier, Anneville, PA, silver gelatin, 14"x17.5"

I can't believe we are wholly irrational — and I do admire Darwin — But reading Darwin one admires the beautiful solid case being built up out of his endless, heroic observations, almost unconscious or automatic — then comes a sudden relaxation, a forgetful phrase, and one feels that strangeness of his undertaking, sees the lonely young man, his eye fixed on facts and minute details, sinking or sliding giddily off into the unknown. What one seems to want in art, in experiencing it, is the same thing that is necessary for its creation, a self-forgetful, perfectly useless concentration.

— Elizabeth Bishop

Untitled (detail), oil on canvas

christopher.st.cyr

As the delivery methods of certain types of information move from printed materials such as books and magazines to the digital format of the computer screen, designers will be required to create more temporally flexible experiences as opposed to static objects. The benefit of the digital world is that it provides a non-linear, multisensory experience that simulates human communication more closely than a printed document. As the interactive elements of the computer are merged with the broadcast capabilities of television new means of information delivery will need to be designed to be more participatory than television and less fragmented than most digital environments. The challenge for designers is to wisely use the tools of multimedia (i.e., streaming video, images, descriptive text, sound, visual and aural feedback) to create environments for users of all different types of backgrounds. *Interactive Closed-Captioning* is a case study for interactive television with a focus on captioning for the hearing-impaired.

interactive Closed-Captioning, macromedia director

jason.sanford

The meteoric career of this dynamic, young artist/musician has led him to create a variety of fantastical musical instruments capable of producing an array of out-of-this-world sounds never before heard from any known instruments. Pictured here, Mr. Sanford plays along with one of his latest inventions, "Automaton #3", a veritable sky-scraper of electronics and electro-mechanical machinery. Some concerned members of the public have argued that these autonomous music machines may threaten musicians' livelihood world-wide, to which Mr. Sanford has replied, "As a spokes-man for the future, I encourage percussionists to keep their day-jobs."

Querida Mamá
Dear Mom,
Te quiero contar que extraño mucho todo lo que tengo en Miami. Extraño mucho todas estas cosas: el calorcito de Miami, las comidas de Mamá Vicky, viéndote a ti y Mama Vicky ver las novelas, el sonido de tu máquina de cocer en las tardes, y el sacar a la perrita Princess en la noche. I wanted to tell you that I miss everything that I have in Miami. I miss all these things: the warmth of Miami, my grandmother's cooking, watching you and grandma watch Spanish soap operas, the hum of your sewing machine in the afternoons, and walking my dog Princess at night. *Dile a mi papá que extraño sus desastres culinarios de media noche.*. Tell dad that I miss his cooking disasters after midnight. *En resumen, extraño todo lo que es la casa nuestra. Mis fotos son records de un mundo que he conocido por muchos años de mi vida, de un mundo que pronto será una memoria.* In short, I miss everything that I had at home. My photographs are records of a world I have known for so many years of my life, of a world I know will soon be a memory. *Yo dedico mi tésis a todo el trabajo y al sacrificio su que tú, mi papá, y Mamá Vicky han necho por mantener la casa en buen estado.* I dedicate my thesis to all the hard work and sacrifice you, my father, and my grandmother have made to provide a home for our family. *Gracias por todo lo que me han dado.*
Los quiero mucho,
Adolfo

Las Manos de mi Mamá: Miami, FL., Summer 1999, color print

chih-lan.lu

How to transform academic research findings into action?

How to provide alternative education through working with community art organizations?

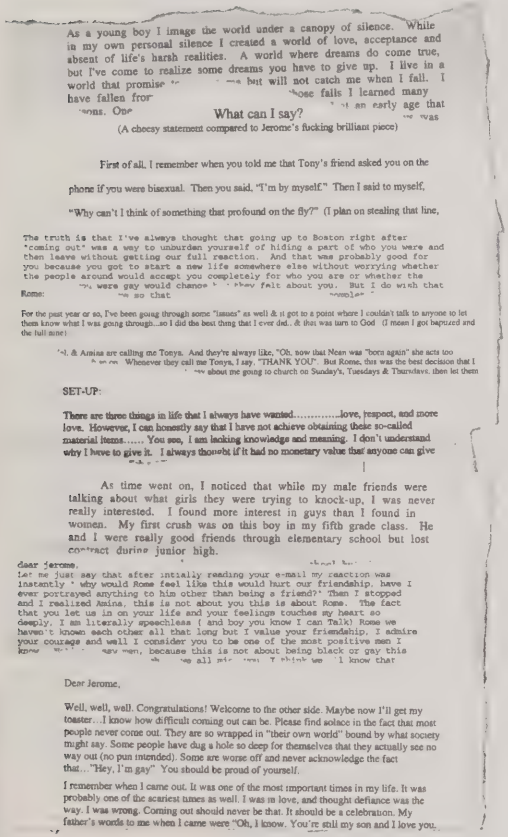
How to voice the needs of immigrant students who have become the fastest growing population in the American public education system?

This installation manifests our search for the answers to these questions.

Lu, Chih-lan
Julie Criniere

Call4ART-Collaboration for Action, Representation, and Transformation, video

Call4ART-Collaboration for Action, Representation, and Transformation, video



As a young boy I image the world under a canopy of silence. While in my own personal silence I created a world of love, acceptance and absent of life's harsh realities. A world where dreams do come true, but I've come to realize some dreams you have to give up. I live in a world that promise [illegible] but will not catch me when I fall. I have fallen fror [illegible] those falls I learned many [illegible] sons. One [illegible] at an early age that [illegible] was

What can I say?

(A cheesy statement compared to Jerome's fucking brilliant piece)

First of all, I remember when you told me that Tony's friend asked you on the phone if you were bisexual. Then you said, "I'm by myself." Then I said to myself,

"Why can't I think of something that profound on the fly?" (I plan on stealing that line,

The truth is that I've always thought that going up to Boston right after "coming out" was a way to unburden yourself of hiding a part of who you were and then leave without getting our full reaction. And that was probably good for you because you got to start a new life somewhere else without worrying whether the people around would accept you completely for who you are or whether the [illegible] were gay would change [illegible] they felt about you. But I do wish that Rome [illegible] so that [illegible]

For the past year or so, I've been going through some "issues" as well & it got to a point where I couldn't talk to anyone to let them know what I was going through...so I did the best thing that I ever did.. & that was turn to God (I mean I got baptized and the full nine!

[illegible] & Amina are calling me Tonya. And they're always like, "Oh, now that Neen was "born again" she acts too [illegible] Whenever they call me Tonya, I say, "THANK YOU". But Rome, this was the best decision that I [illegible] about me going to church on Sunday's, Tuesdays & Thursdays. then let them

SET-UP:

There are three things in life that I always have wanted.....love, respect, and more love. However, I can honestly say that I have not achieve obtaining these so-called material items..... You see, I am lacking knowledge and meaning. I don't understand why I have to give it. I always thought if it had no monetary value that anyone can give [illegible]

As time went on, I noticed that while my male friends were talking about what girls they were trying to knock-up, I was never really interested. I found more interest in guys than I found in women. My first crush was on this boy in my fifth grade class. He and I were really good friends through elementary school but lost contact during junior high.

dear jerome,

Let me just say that after intially reading your e-mail my reaction was instantly " why would Rome feel like this would hurt our friendship. have I ever portrayed anything to him other than being a friend?" Then I stopped and I realized Amina, this is not about you this is about Rome. The fact that you let us in on your life and your feelings touches my heart so deeply. I am literally speechless (and boy you know I can Talk) Rome we haven't known each other all that long but I value your friendship. I admire your courage and well I consider you to be one of the most positive men I know [illegible] men, because this is not about being black or gay this [illegible] we all [illegible] I think we [illegible] I know that

Dear Jerome,

Well, well, well. Congratulations! Welcome to the other side. Maybe now I'll get my toaster...I know how difficult coming out can be. Please find solace in the fact that most people never come out. They are so wrapped in "their own world" bound by what society might say. Some people have dug a hole so deep for themselves that they actually see no way out (no pun intended). Some are worse off and never acknowledge the fact that..."Hey, I'm gay" You should be proud of yourself.

I remember when I came out. It was one of the most important times in my life. It was probably one of the scariest times as well. I was in love, and thought defiance was the way. I was wrong. Coming out should never be that. It should be a celebration. My father's words to me when I came were "Oh, I know. You're still my son and I love you.

Voices from the Heart, mixed media

When Death Comes Stealing,
laserprints,
dimensions vary

AT 25 (Baresoul), video stills

sally.moore

Stretching, pulling, pushing, spinning, pinning, suspending, hoisting. All of these physical activities can translate into psychological toil and play. Domestic objects in perilous situations become metaphors for human interactions; tautness and friction, fear, self conflict. The movement involved in my work is both playful and precarious. I like to create situations that hover on the edge of humor and discomfort and engage the viewer in such a way that the work may be heard, touched, and experienced as well as seen.

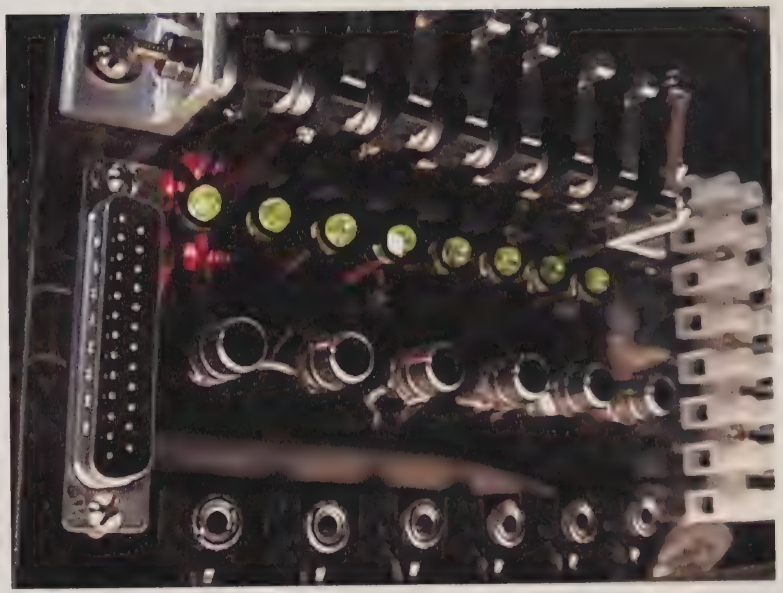
Play at Your Own Risk,
glass, braided fishing line, screws, sound,
dimensions variable

megumi.naitoh

My work concerns the shifting relationships among human consciousness, nature, and technology. Ever since the Industrial Revolution, we have been paying insufficient attention to the environmental devastation caused by technology. Dramatic increases in the use of computers and technology that employs renewable energy have brought great benefits, such as improved communications, medical advances, and less damage to the environment. However, we have become overly dependent on certain technologies, and are in danger of losing our bond to the earth. We need nature to maintain our sanity. We must not allow technology to separate us from the natural world we are a part of.

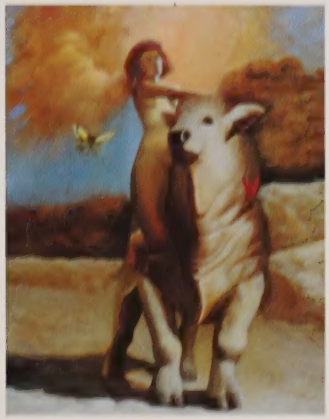
Wall Gargoyle piece #1, clay and steel

Gate piece #2, clay and steel



I have taken the bull as a point of departure for my paintings; specifically, colossal white bulls. Partly, they may be an excuse for pure painting; in rendering their weight and palpable skin I liken the experience to painting a traditional nude, only more so; more variations across the body, that is, more wrinkly areas, bony protrusions, and fleshy folds, more heaviness, volume, and...voluptuousness.

They are also rich in potential content. In dreams, a white bull is a metaphor for the self. There is a psychological and art-historical connection with myths like the rape of Europa by a white bull, and Pasiphae's mad passion for a gorgeous white bull. As I continue to paint them, I hope that they will slowly reveal themselves to me in all their fullness of meaning.



Untitled, oil on canvas, 36"x48"

Untitled, oil on canvas, 40"x43"

Design: Chris St.Cyr, mfa '00
Production: QuarkXPress & Adobe Photoshop
Font: Frutiger

mass art